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ELEVENTH EDITION

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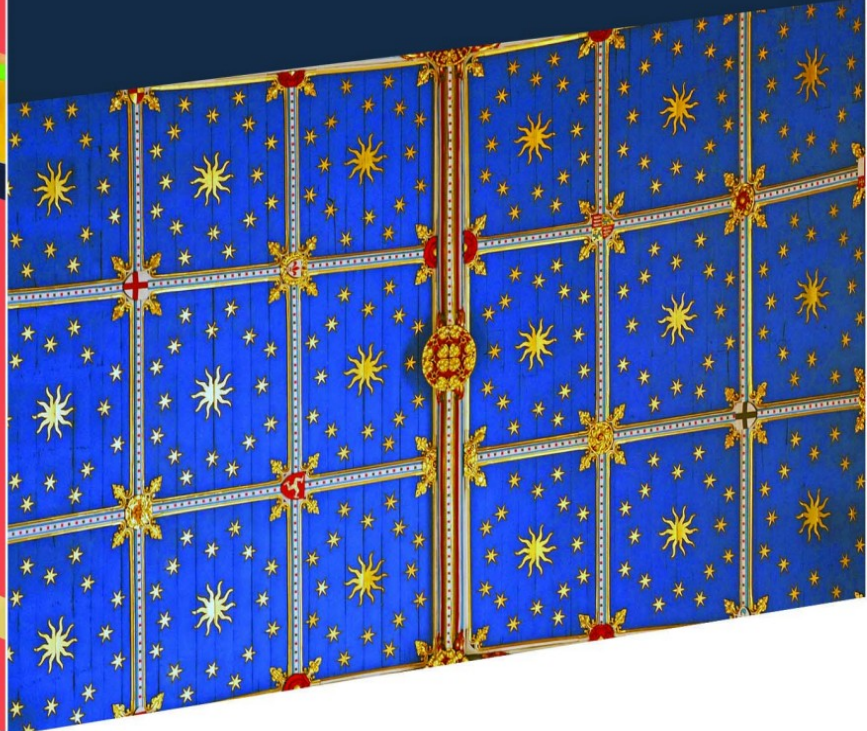
THE
ROMANTIC
PERIOD



THE
VICTORIAN AGE



THE
TWENTIETH
AND
FIRST
CENTURIES



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THE NORTON ANTHOLOGY OF
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LITERATURE**



ELEVENTH EDITION

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Preface

The Norton Anthology of English Literature is a massive cultural space. In it the selections are in conversation, echoing and imitating, and also expanding, contracting, observing, playing, arguing, and dissenting, among a host of other responses. To enter this space as a reader is to recognize that works of literature, even the greatest of them, are never strictly solitary. They belong to larger communities, and within these communities they participate in ongoing dialogues. *The Norton Anthology of English Literature* represents one such community, formed by a shared relation to the English language as it emerged in the British Isles and has evolved, changed shape, and spread over the centuries. Literary relations often cross boundaries from one language to another, but their interactions tend to be most concentrated and intense within a shared linguistic community—a community that can be both massive and intimate, both cohesive and fractured, but always part of a wider world.

With this Eleventh Edition of *The Norton Anthology of English Literature*, a new generation of editors has assumed the principal responsibility for revising each of the periods of this community. The result is the most thoroughgoing rethinking in the anthology's long and storied life. Though the great landmarks remain, familiar and beloved works of literature find themselves in unfamiliar and sometimes surprising company. It is our hope that fresh perceptions and new conversations will arise out of these changes in the overall anthology environment.

M. H. Abrams, the distinguished literary critic who brought together the original team of editors more than sixty years ago and, with characteristic insight, diplomacy, and humor, oversaw the first seven editions of the anthology, understood that scholarly discoveries and the shifting interests of readers constantly alter the landscape of literary history. As he said, "A vital literary culture is

always on the move." Thus, for example, the First Edition included just 6 women writers. But the sustained work of scholars over the decades has recovered dozens of significant authors who had been marginalized or neglected by a male-dominated literary tradition and has deepened our understanding of those women writers who managed, against considerable odds, to claim a place in that tradition. The Eleventh Edition includes 119 women writers. So too the First Edition included no writers of color and 8 writers whose origins lay outside the British Isles. This edition features 49 writers of color and 78 writers from beyond Britain. Significant change is apparent as well in the expansion of selections from writers already present in earlier editions, including Anne Finch, Margaret Cavendish, Lucy Hutchinson, Olaudah Equiano, Mary Prince, Charles Darwin, Alfred, Lord Tennyson, Elizabeth Barrett Browning, Christina Rossetti, Philip Larkin, and Seamus Heaney. And it is strikingly manifested in the host of writers who appear in these volumes for the first time, among them Clemence of Barking, Meir of Norwich, "John Mandeville," the anonymous author of the Welsh *Lady of the Fountain*, Hester Pulter, the anonymous authors of *The Arabian Nights Entertainments*, Henry Louis Vivian Derozio, Mary Seacole, Rabindranath Tagore, Mohandas Gandhi, Mulk Raj Anand, Elizabeth Bowen, Arundhati Roy, Ali Smith, and Rachel Cusk.

Such rethinking extends, of course, beyond individual writers to the larger community of the anthology. The geographical space occupied by that community has continued to expand. For centuries now English literature has not been confined to the British Isles; it is a global phenomenon. Though on pragmatic grounds, we have followed the lead of most college courses in distinguishing between English and American literature, we have, in keeping with the multinational, multicultural, and hugely expansive character of the language, incorporated a substantial number of texts by authors from other countries, among them Phillis Wheatley, Samson Occom, Dean Mahomet, Mary Seacole, Rabindranath Tagore, Toru Dutt, and Bessie Head.

This border-crossing is not a phenomenon of modernity only. It is fitting that among the first works here is *Beowulf*, a powerful epic written in the Germanic language known as Old English about a singularly restless Scandinavian hero. *Beowulf*'s translator in *The Norton Anthology of English Literature*, Seamus Heaney, is one of the great contemporary masters of English literature—he was awarded the Nobel Prize for Literature in 1995—but it would be misleading to call him an “English poet” for he was born in Northern Ireland and was not in fact English. It would be still more misleading to call him a “British poet,” as if the British Empire were the most salient fact about the language he spoke and wrote in or the culture by which he was shaped. What matters is that the language in which Heaney wrote is English, and this fact links him powerfully with the authors assembled in these volumes, a linguistic community that stubbornly refuses to fit comfortably within any firm geographical or ethnic or national boundaries.

So too do other authors and texts in the anthology lie outside familiar boundaries: in the twelfth century, the noblewoman Marie de France wrote her short stories in an Anglo Norman dialect at home on both sides of the channel; in the sixteenth century William Tyndale, in exile in the Low Countries and inspired by German religious reformers, translated the New Testament from Greek and thereby changed the course of the English language; in the seventeenth century Aphra Behn touched readers with a story that moves from Africa, where its hero is born, to South America, where Behn herself may have witnessed some of the tragic events she describes; and early in the twentieth century Joseph Conrad, born in Ukraine of Polish parents, wrote in eloquent English a novella whose brooding vision of European colonialism in Africa is trenchantly challenged in our pages by Caryl Phillips, born in St. Kitts, and Chimamanda Ngozi Adichie, born in Nigeria.

These contemporary responses to *Heart of Darkness* point to a further, quite crucial feature of this edition of *The Norton Anthology of English Literature*. Within the cultural space defined by English literature, the nature and the parameters of the conversation are

constantly changing. Eloquent voices call into question the stance of works that had once been viewed as morally impeccable. Authors whose literary style or identity had condemned them to marginality are reappraised and celebrated as centrally important. Historical events that had been overlooked or dismissed as irrelevant come to seem essential to a full understanding of a period and its writing. Topics that few or none had explicitly raised emerge as vital not only to contemporary readers but also to writers of the past who turn out to have engaged with them in significant ways.

Alert to these changes in the cultural conversation, the editors of the Eleventh Edition have not only included many new works but have also taken full advantage of a key feature introduced at the anthology's origin and developed and expanded over the years: the topical cluster. These groupings of short texts, on a wide range of subjects keyed to each period, enable readers to explore the boundaries between writing that was clearly understood at the time it was created as "literary" and writing that, for various reasons, fell outside this category. The boundaries are explored outside of the clusters as well, in the presence of Ottobah Cugoana alongside Samuel Johnson, for example, or of Mohandas Gandhi alongside Rudyard Kipling. The question of what constitutes literature is an open one, and, as the *Norton Anthology* makes clear, the answers are constantly being revised.

The topical clusters serve many additional purposes. They allow a sharp focus on issues that captured the imagination and focused the energy of a community of writers, such as "God's Body" in the Middle Ages, "Crisis of Authority" in the Early Seventeenth Century, or "Science, Speculation, and Experiment" in the Romantic Period. They introduce key writing practices, forms, and artistic movements—such as the commonplace book in the Sixteenth Century, the novel in the Restoration and the Eighteenth Century, and digital literature in the Twentieth and Twenty-First Centuries—that help define a period. They assemble a range of voices that speak out on such crucial subjects as "Britain and Transatlantic Slavery" in the Restoration and the Eighteenth Century, "Settler Colonialism" in the

Victorian Age, and “Nation, Race, and Language” in the Twentieth and Twenty-First Centuries. Here as elsewhere in the *Norton Anthology* the conversation not only illuminates adjacent works but extends across the periods. The texts in “England and the World,” the topic forming a bridge between the Sixteenth and Seventeenth centuries, illuminate the two Shakespeare plays, *Othello* and *The Tempest*, and at the same time open up into the major topics on empire in the Restoration and the Eighteenth Century and the Victorian Age. So too in the Victorian Age “The Promise and Price of Industrialization,” with its section on environmental degradation, leads into “Environmental Literature and Climate Change” in the Twentieth and Twenty-First Centuries.

The presence in this latter topic of powerful contemporary voices—Ben Okri, Arundhati Roy, Amitav Ghosh, Patience Agbabi, and others—reminds us that literature can be a call to action as well as a mode of reflection and representation. The way we live our lives, including the actions we take or fail to take, depends upon our understanding of the world and of ourselves, and that understanding is and has always been shaped by the stories we tell, the pictures we draw, the songs we sing. Art making in its myriad forms is one of the essential attributes of humanity; it helps to define us as a species. The astonishingly evocative paintings on the walls of caves from 35,000 years ago, together with even older sculptured figures and bone flutes, bear witness to the foundational nature of our impulse to represent the world and to make sense of our experience through art. This is what the world looks and feels like to us, the pictures say; this is what we love and what we fear; this is how we register our sense of beauty and tell our stories; this is how we make or hope to make things happen; this is who we are. The artists who created the images sometimes pressed their hands to the wall and blew pigment around them, leaving their prints on the walls like signatures: remember us, the handprints tell us; we were here once.

Verbal art making almost certainly reaches at least as far back in our collective past as these archaic images, but it could leave no material trace for future generations until writing was invented,

some five thousand years ago in Mesopotamia. From this moment onward, works of literature have helped at once to define and to explore what it means to be human. The Mesopotamian tablets in which words were first inscribed were devised at a time when cities were developing and their inhabitants turned to storytellers to reflect on the human condition. At every point since then our species has looked to its writers for the special guidance that comes from artistic representation. For a host of reasons—from alarming fissures in our social and political order, to the astonishing advances in artificial intelligence, to the critical state of our planet—there has never been a moment in which the written outpouring of the human imagination has been more important than it is now. There is much talk at the moment about a crisis of the humanities, but the more important issue we face is a crisis of the human. In order to confront this crisis—to orient ourselves, to know more fully who we are, and, above all, to respond creatively to the challenges we face—we need literature.

PERIOD-BY-PERIOD REVISIONS

Volume A: The Middle Ages

Edited by Julie Orlemanski and James Simpson, this period, huge in its eight-century scope and immensely varied in its voices, offers exciting surprises, many new to this edition. The heart of the Old English portion is the great elegiac epic *Beowulf*, in the acclaimed translation by Seamus Heaney. Many texts in the anthology resonate with *Beowulf* in various ways. And while *Beowulf* is set in Scandinavia, two new texts offer contrasting responses to the Scandinavian invasions of England from the eighth to the early eleventh centuries: King Alfred's call to resuscitate learning ("Preface to *Pastoral Care*"); and the "Sermon to the English" by Wulfstan of York, which is addressed to Christian listeners under attack by polytheistic invaders. Literature of the Twelfth and Thirteenth Centuries—a key sub-period between the Old and Middle English sections—offers an illuminating cluster on the genre of romance,

with four subtle narratives (one new) by Marie de France; a rich new text translated from Welsh, *The Lady of the Fountain*; three texts about Tristan and Ysolt; and *Sir Orfeo*, a comedic version of the Orpheus and Eurydice story. Also new is a selection from the life of the learned, feisty Saint Catherine of Alexandria, by a female author, Clemence of Barking. As always, the Middle English section offers a generous selection from *The Canterbury Tales*. The *Tales* are presented from the new edition by David Lawton, with additional modifications for ease of reading. Among other notable additions is a cluster focused on religious exclusions: fierce expressions of Christian/Jewish relations by the persecuted and persecutors (respectively Meir of Norwich and the *Croxton Play of the Sacrament*) and a text that defines and deepens the divisions between Christian and Muslim (*The King of Tars*). "What the Animals Say" includes, alongside brilliant bird poems by Chaucer and Henryson, a selection from the vivacious debate poem *The Owl and the Nightingale*, in a new translation by Simon Armitage, and a text about a wolf-man by Marie de France. At every point we strive to render these texts, written in a variety of languages, accessible to readers of Modern English. All the relevant Middle English texts (notably all works by Chaucer) are presented in modernized spelling wherever such modernization does not injure meter or rhyme. Plentiful, discreet glosses offer consistent aid.

Volume B: The Sixteenth Century

New to this period, edited by Tiffany Stern and Stephen Greenblatt, are Isabella Whitney, Anne Cooke Bacon, Margaret Tyler, Anne Dowriche, Mary Cheke, and Anne Southell, who add their voices to those of Mary Tudor, Lady Jane Grey, Mary, Queen of Scots, and Elizabeth I. New as well is a cluster that reproduces an influential practice widespread in this period: the "commonplace book." Texts, often surprising, striking, and always memorable, are grouped according to miscellaneous topics, ranging from "Aging," "Death," and "Drink" to "Tobacco," "Trade," and "Women." Not only will readers enjoy this diverse array, but we hope they will be

encouraged to assemble their own commonplace books. Included for the first time too is Shakespeare's remarkable late romance *The Tempest*, with its haunting blend of shipwreck, magic, enslavement, and forgiveness. This play, together with *Othello*, offers readers insight into the period's fascination with encountering those it regarded as "other." "England and the World," a topical cluster that serves as a bridge to the Early Seventeenth Century, suggests that this fascination was only beginning. In addition to texts by Thomas Hariot and Walter Raleigh, it includes, new to the anthology, portions of a letter by William Strachey about a momentous wreck of English ships on the Bermudas; a generous selection from Richard Ligon's *A True and Exact History of the Island of Barbados*, the first account of the English colonization of Barbados and the rise of the sugar industry that would change the global economy forever; and a selection from John Smith's *The General History of Virginia, New England, and the Summer Isles*.

Volume B: The Early Seventeenth Century

At the heart of this period, edited by Julie Crawford and Katharine Maus, is John Milton's *Paradise Lost*, presented complete. New to the Eleventh Edition is Canto 5 of Lucy Hutchinson's contemporaneous epic poem *Order and Disorder*, which offers a different account of Adam and Eve's fall and its aftermath. The Eleventh Edition also offers other selections from Hutchinson's work, including from her translation of Lucretius and her elegies; three poems by the (relatively) newly discovered Hester Pulter; a wholly revised entry on Margaret Cavendish, including a much more substantive and representative selection from her mind-bending utopia *The Blazing World*; and a fully revised entry on Aemilia Lanyer, which offers a new selection from her most ambitious poem, "Salve Deus Rex Judaeorum." Ben Jonson's *The Masque of Blackness* appears in its entirety, offering a rich intertext for the two Shakespeare plays and Richard Ligon's and John Smith's colonial fantasies. The revised cluster "Crisis of Authority" includes the full text of a petition women presented to the House of Commons in February 1641, arguing for

their rights as citizens. The period also offers new poems by Donne, Jonson, Herbert, Wroth, Crashaw, Lovelace, and Philips.

Volume C: The Restoration and the Eighteenth Century

This volume, edited by Courtney Weiss Smith and James Noggle, situates eighteenth-century British literature in a global context. New to the period are the stories of Scheherazade and Ali Baba from the *Arabian Nights Entertainments*, a work of complex global provenance, as well as writing by Phillis Wheatley, Ignatius Sancho, Samson Occom, Dean Mahomet, and “Ossian” (a medieval Gaelic bard ventriloquized by an eighteenth-century Scotsman). Five new topical clusters address themes and issues whose legacies shape our world today. “Global Commerce and Empire” and “Britain and Transatlantic Slavery” explore the violent histories of this period and literature’s role in helping people grapple with them. This edition also offers more work by women writers, including Anne Finch, Mary Wortley Montagu, Mary Collier, Charlotte Lennox, and Frances Burney; and a new cluster featuring explorations of gender and sexuality, with works such as Hannah Snell’s *The Female Soldier* and Henry Fielding’s *The Female Husband*. Also new are clusters on the histories of science and of sentimental emotion. The Eleventh Edition shows that classic works long in the anthology—such as Behn’s *Oroonoko*, Congreve’s *The Way of the World*, Swift’s *Gulliver’s Travels*, Gay’s *The Beggar’s Opera*, Johnson’s *Rasselas*, and influential poetry by Dryden, Pope, and Gray—become even more interesting when read alongside a wider and more diverse array of voices.

Volume D: The Romantic Period

Edited by Eric Eisner and Deidre Lynch, this volume contains new texts that demonstrate just how conscious Romantic-period authors were of living in an expanded, interconnected world. The “Revolution

Controversy” cluster has been retitled “An Age of Revolutions,” registering its inclusion of material on the conflict that led to Haiti’s independence and its development as the first Black republic. Also new is William Blake’s *America: A Prophecy*, which approaches revolution through a transatlantic frame. Additions to the cluster “Slavery and the Literature of Abolition” deepen coverage of the painful interval between the British Parliament’s abolition of the slave trade in 1807 and its abolition of slavery in Britain’s Caribbean colonies in 1833: significantly expanding the excerpt from Mary Prince’s 1831 *History*, the volume also includes an excerpt from a periodical dedicated to anti-slavery and working-class resistance written and published in 1817 by Robert Wedderburn, the son of a Scottish Jamaican planter and an African-born enslaved woman. A new cluster, “Science, Speculation, and Experiment,” showcases the striking forms science writing could take in this period of tremendous scientific advances and controversy. It gathers texts by scientist-poet Erasmus Darwin, natural history writer Gilbert White, astronomer Caroline Herschel, and others. The representation of writing by women continues to increase, with new texts by Charlotte Smith, Dorothy Wordsworth, Felicia Hemans, and Letitia Elizabeth Landon. A substantial new excerpt from the “London cantos” of Byron’s *Don Juan* enlivens the presentation of Romantic writers’ fascination with modern urban experience. The volume now concludes with poems by Henry Louis Vivian Derozio, author of the first books of English-language poetry published in India, whose work reinvents popular Romantic models in assembling an idiom for an Indian national identity.

Volume E: The Victorian Age

Edited by Rachel Ablow and Catherine Robson, this volume has been substantially revised, as signaled by “Great Britain’s Imperial Mission,” a major topic that includes the following sections: “Slavery, Abolition, and the Plantation System”; “India: The ‘Jewel in the Crown’”; “Settler Colonialism: Canada, Australia, New Zealand, South Africa”; and “The British Isles: Ireland, Scotland, Wales.” One of the

first new entries is a sizable excerpt from *The Wonderful Adventures of Mrs. Seacole*, the memoir of a Jamaican nurse and businesswoman who ministered to British soldiers during the Crimean War. Seacole's text anchors a host of additions that highlight the extent and literary consequences of British imperial aggression. The much-expanded opening cluster provides important historical context for both Seacole's text and the writings that follow, among them work by Toru Dutt, Rabindranath Tagore, and Mohandas Gandhi from India; Tekahionwake/E. Pauline Johnson and Susanna Moodie from Canada; and Olive Schreiner from South Africa. Another major addition is the novella *The Lifted Veil*, by George Eliot, which introduces the central concerns of nineteenth-century realism. Also new are texts focused on the environmental and human consequences of industrialization—by Friedrich Engels, Henry Mayhew, Elizabeth Gaskell, Adelaide Procter, and Thomas Hardy. And we offer longer excerpts from Charles Darwin's major works, as well as a wider range of perspectives on gender and sexuality in the period. Newly added are poems by major authors that address issues of empire (Elizabeth Barrett Browning, Tennyson, Christina Rossetti), as well as texts for two women writers whose work was central to the period: Amy Levy and Augusta Webster.

Volume F: The Twentieth and Twenty-First Centuries

This volume, edited by Aarthi Vadde and Jahan Ramazani, has undergone substantial revision. Major highlights include two new clusters. The first, "Environmental Literature and Climate Change," addresses the impact of environmental crises on how writers, including J. G. Ballard, Bessie Head, Ben Okri, Arundhati Roy, and Robert Macfarlane, have depicted the convergence of nature and culture. A special subsection of poetry captures the richness of verse responding to human-caused climate change; it includes anthology favorites such as Seamus Heaney and Simon Armitage alongside newcomers such as Pascale Petit and Vahni Capildeo. The second cluster, "Born-Digital Literature," features works composed on and for the computer screen by writers who have used digital media to

push the boundaries of poetic and narrative form. Poets bpNichol and Caroline Bergvall make their anthology debut here as do novelists Ali Smith, Teju Cole, and David Mitchell. Joseph Conrad's *Heart of Darkness* and Virginia Woolf's *Mrs. Dalloway* continue to serve as exemplars of the modernist novel, with Conrad's novella now framed by responses from Caryl Phillips and Chimamanda Ngozi Adichie. New to the Eleventh Edition are Wole Soyinka's *Death and the King's Horseman* and Caryl Churchill's *Top Girls*, which join Samuel Beckett's *Waiting for Godot* to provide a varied look at modern drama. We have increased the selections for Claude McKay and contemporary poet Patience Agbabi as well as added a new poem by Philip Larkin. In response to reader requests, the short story "The Demon Lover" by Elizabeth Bowen now appears in "Voices from World War II" while Una Marson and Samuel Selvon join the celebrated cluster "Nation, Race, and Language." Indian novelist Mulk Raj Anand and British novelist Rachel Cusk appear here for the first time, and Zadie Smith is now represented by "The Embassy of Cambodia."

COMPLETE LONGER TEXTS

As in past editions, *The Norton Anthology of English Literature*, Eleventh Edition, includes a generous selection of complete longer texts:

Beowulf (Heaney translation)

The Lady of the Fountain

The York Play of the Crucifixion

The Wakefield Second Shepherds' Play

The King of Tars

The Croxton Play of the Sacrament

Sir Orfeo

Sir Gawain and the Green Knight (Armitage translation)

Everyman

Thomas More, *Utopia*

Christopher Marlowe, *Doctor Faustus* and *Hero and Leander*

William Shakespeare, *Othello* and *The Tempest*

Ben Jonson, *Volpone*

John Webster, *The Duchess of Malfi*

John Milton, *Paradise Lost*

Aphra Behn, *Oroonoko*

William Congreve, *The Way of the World*

John Gay, *The Beggar's Opera*

Eliza Haywood, *Fantomina*

Samuel Johnson, *Rasselas*

William Blake, *Vision of the Daughters of Albion*, *The Marriage of Heaven and Hell*, and *America: A Prophecy*

Jane Austen, *Love and Friendship*

Byron, *Manfred*

Charles Dickens, *A Christmas Carol*

George Eliot, *The Lifted Veil*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Oscar Wilde, *The Importance of Being Earnest*

Arthur Conan Doyle, *The Speckled Band*

Rudyard Kipling, *The Man Who Would Be King*

Joseph Conrad, *Heart of Darkness*

Virginia Woolf, *Mrs. Dalloway*

James Joyce, *The Dead*

T. S. Eliot, *The Waste Land*

Samuel Beckett, *Waiting for Godot*

Wole Soyinka, *Death and the King's Horseman*

Caryl Churchill, *Top Girls*

The presence of so many complete longer works highlights the anthology's extraordinary value when compared to the cost of purchasing each of these works individually. And through the inclusion of hundreds of brilliant poems and prose pieces, these works are integrated into a much larger vision of the literary achievements of their periods. Indeed, the six volumes by themselves constitute a small but surprisingly comprehensive library.

VISUAL IMAGES

Now, as in the past, cultures define themselves through language. But the central importance of visual media in contemporary culture has heightened our awareness of the ways in which songs and stories have always been closely linked to the images that societies

have produced and viewed. The Eleventh Edition of *The Norton Anthology of English Literature* features fifty-six pages of color plates (in seven color inserts) and more than 120 black-and-white illustrations throughout the volumes, including six maps. In selecting visual material—from the Sutton Hoo treasure of the seventh century to Yinka Shonibare’s *Nelson’s Ship in a Bottle* in the twenty-first century—the editors sought to provide images that illuminate the culture of a particular literary period; that conjure up, whether directly or indirectly, the literature of the section; and that relate specifically to works in the anthology.

EDITORIAL PROCEDURES AND FORMAT

The Eleventh Edition adheres to the principles that have always characterized *The Norton Anthology of English Literature*. Period introductions, headnotes, and annotations are designed to enhance students’ reading and, without imposing an interpretation, to give students the information they need to understand each text. The aim of these editorial materials is to make the anthology self-sufficient, so that it can be read anywhere—in a coffeeshop, on a bus, under a tree. The availability of the ebook makes this aim even easier to realize.

The Norton Anthology of English Literature prides itself on both the scholarly accuracy and the readability of its texts. To ease students’ encounter with some works, we have normalized spelling and capitalization in texts up to and including the Romantic period—for the most part they now follow the conventions of modern English. We leave unaltered, however, texts in which such modernizing would change semantic or metrical qualities. From the Victorian period onward, we have used the original spelling and punctuation. We continue other editorial procedures that have proved useful in the past. After each work, we cite the date of first publication on the right; in some instances, this date is followed by the date of a revised edition for which the author was responsible. Dates of composition, when they differ from those of publication and

when they are known, are provided on the left. We use square brackets to indicate titles supplied by the editors for the convenience of readers. Whenever a portion of a text is omitted, we indicate that omission with three asterisks. If the omitted portion is important for following the plot or argument, we provide a brief summary within the text or in a footnote. Finally, we have reconsidered annotations throughout and increased the number of marginal glosses for archaic, dialect, or unfamiliar words.

The Eleventh Edition includes the useful Literary Terminology appendix, an alphabetical glossary with examples from works in the anthology. We have also updated the General Bibliography, as well as the period and author bibliographies, which appear online.

New and Expanded Resources for Students and Instructors

For the Eleventh Edition, we have added exciting new resources and improved and updated existing resources to make them more useful and easy to find online.

THE NORTON EBOOK READER

Dynamic new features exclusive to the Norton Ebook Reader platform offer students a supportive, accessible environment for thoughtful reading—all at a great price. Readers of the ebook will find it easy to highlight, take notes, search, read offline, and more. In addition to audio recorded by the anthology editors, the anthology's period introductions feature embedded videos that help situate the literature of a particular time and place and highlight overarching themes.

Annotation tools encourage close reading, and instructors can even embed their own content for students directly on the page. An introduction to annotation—available in the Norton Ebook Reader and enriched with videos—walks students through the general *whats*, *whys*, and *hows* of annotation before they delve into the anthology.

Along with these interactive features, the Norton Ebook Reader includes page numbers and selections that match those of the Full Edition print books. The Full Edition includes all selections in the Shorter Edition (and more). Page references corresponding to the Shorter Edition also appear in the margins of relevant selections, making the digital edition more versatile than ever. Many of the black-and-white images in the print anthology appear in color in the ebook.

To access and learn more about the Norton Ebook Reader for *The Norton Anthology of English Literature*, reach out to your Norton representative or contact us at literature@wnorton.com.

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The Student Site for *The Norton Anthology of English Literature* features the videos from the Norton Ebook Reader, a curated selection of links to Spotify recordings, and more. Access to this site

is available with all new copies of the book or as an affordable standalone purchase option for students with used copies.

TEACHING RESOURCES

Extensive materials are available to adopters to help with course preparation. These include:

- **Teaching with The Norton Anthology of English Literature: A Guide for Instructors.** In addition to new thematic tables of contents, this downloadable file features “Quick Read” summaries, teaching notes, and writing suggestions for authors, works, and clusters.
- **Reading Comprehension Quizzes.** Norton Testmaker brings high-quality testing and quizzing materials online. Quizzes feature multiple-choice questions on often-taught works and can be easily exported to Microsoft Word or as Common Cartridge files for your LMS.
- **Image Files.** All the images from the anthology are available in PowerPoint with alt text and in JPEG format.

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